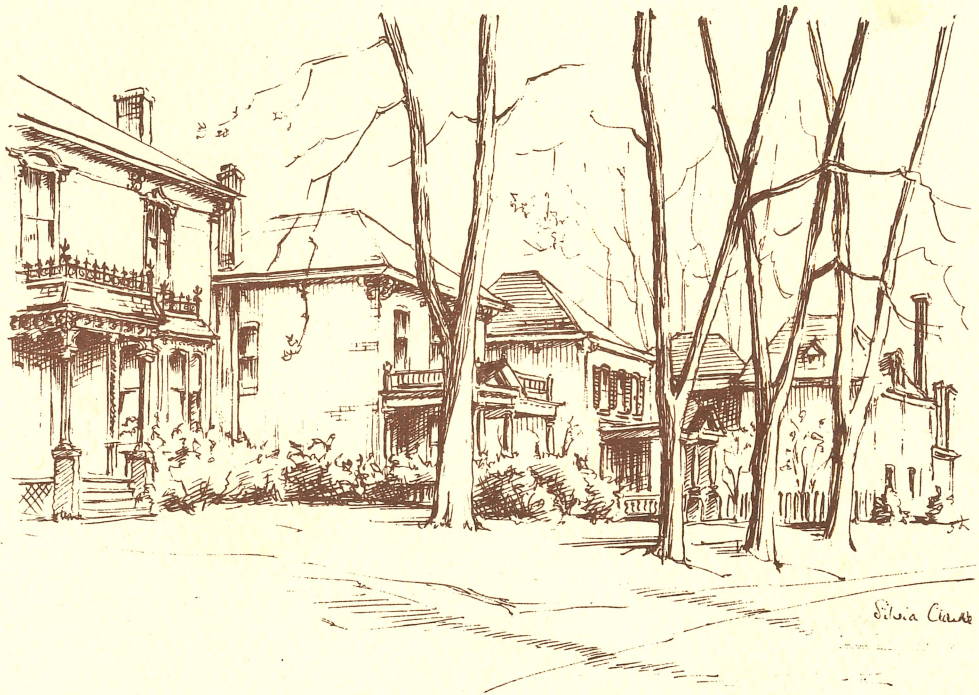


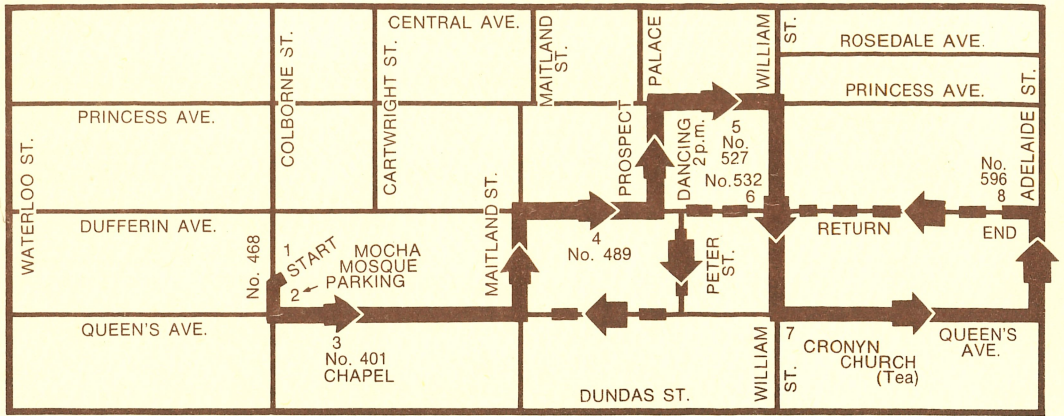
*Prospect Promenade
Geranium Walk 7*

SUNDAY, JUNE 1, 1980

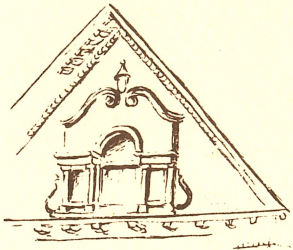
1:30 - 4:30 p.m.



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THE ARCHITECTURAL CONSERVANCY OF ONTARIO



PART OF WOODFIELD AREA



468 Colborne St. Mocha Mosque

Londoners during 150 years have left us a unique and varied legacy of buildings, which reveal their builders and early inhabitants to us.

In 1903 architect John M. Moore designed for successful oil-refiner and store partner J. B. Smallman this impressive mansion. Only the most skilled craftsmen could have shaped the newly-fashionable red bricks into these tower curves and corner quoins. Windows vary from curved glass in the tower to triple Venetian surmounted by Baroque scrolls in the front top gable. The egg-and-dart pattern in red stone surrounding main windows and doors originated with the ancient Greeks as a symbol of regeneration.

Inside, classical pillars set off the spacious reception rooms. The sheer size and grandeur of the oak stairway and stained glass windows suggest kingly entertainment. Proceed south on Colborne next door to **400 Queen's Ave.**

Moore's 1909 design for Arthur E. McClary shows more restrained Edwardian elegance than the exuberant Smallman home. The serenity of the classical Greek pediment of the porch and capital design of the pillars is continued through the double entry door with simple design in bevelled, leaded glass.

On the right, the formal drawing room is enhanced with wood panelling beneath the windows, elegant ceiling and commanding fireplace with columns. Classical dentils underline the mantel and top the door frames. In the smaller left room, the wood panelling is to chair height, and the fireplace has warm red tile.

Back in the hall, at the important staircase, look up for a most unusual feature — the richly coloured glass skylight. The left rear room is brightly lighted by three curved glass windows and warmed by a simple wood-framed fireplace. Finally, the centre rear room for dining has higher wood panelling and similar fireplace, but features a beamed





ceiling. Upon re-entering the hall to leave, you can view the main entrance to advantage. Its magnificence reflects a very gracious era in London's history.

Cross Queen's Ave. to enter the former Sacred Heart Chapel.

Ira Schofield, Magistrate and Postmaster, had a small log house on this open land extending from Dundas to Princess in the 1820's, but had sold to Lawrence Lawrason by 1846. This wealthy merchant was the son of a United Empire Loyalist, and later became London's first Police Magistrate. He had a light-bricked, mansard-roofed mansion called "Lauriston" designed by Toronto architect William Thomas. It was sold for Roman Catholic education, and from 1865 until 1913 the Madames of the Sacred Heart used the house plus additional buildings for their convent and a select school for girls of all ages. Music was taught in the two grand front rooms, but the mansion has now disappeared from the midst of the Catholic Central complex. The Sisters of St. Joseph continued both the elite girls' school and a regular school for many more years. The three arched, stained-glass windows over the main hall doors still show the Sacred Heart and the Holy Infant with St. Joseph to commemorate the work of both Orders.

This chapel, erected by Bishop John Walsh in 1887, soared two storeys high until a floor was installed in 1960 to create a handsome School Board Room upstairs. The glorious medallion windows by Robert Lewis' company, Ontario Stained Glass Works, and the vaulted roof remain as Chapel mementos.

As you walk east on Queen's Ave., notice the cornerstone of 1887 with Latin inscription by Bishop Walsh, and naming Peters, Jones, and McBride "Arch'ts".

Before turning north on Maitland St., glance south toward Dundas for the remarkable Romanesque, bulky outlines of Dundas Centre United Church, built in 1896. The first small and plain Wesleyan Methodist Church of 1870 on the site, amidst pine woods, had burned in 1895.

The older, pale brick houses on this one block of Maitland St. toward Dufferin ave. are quite similar except for the variety in their fancy wooden trim. Look to the far corner where the store with attached residences has long served the community, formerly under the name of Fitzgerald's Corner.

Proceed right to No. 489 Dufferin Ave.

This 1870's storey-and-a-half white frame house shows exterior charm in the decorative gable detail and eave treatment, and the porch roof brackets. Enter the hospitable doorway. The parlor's triple bay window is framed with quaint spindles extending above. Around the fireplace, restrained wood framing emphasizes the original, embossed tiles. A pride of workmanship in wood also appears in the unusual baseboard.

Going to the hall from the family room, notice the maple leaves applied in relief on the rising stairway. Ontario walnut furniture provides the perfect complement.



To the east on Dufferin is a delightful white, gingerbread porch. No. 493 and No. 499 have housed generations of Ingrams since Lemuel H. Ingram lived at the corner by 1891. In crossing Dufferin Ave. notice on the north-east corner of Prospect Ave. the fine old Casselman house at 498 Dufferin which has a Dutch Jacobean gable on the Prospect facade. No. 486 Dufferin has commanded its prominent corner lot with great dignity since built around 1902 by contractor George A. Mathewson. Skilful repetition of the forward-thrusting walls keeps one's gaze moving from the left gable with Edwardian peephole, past the octagonal tower contours extended in the porch roof. Bay windows and the chimney sustain interest around the corner.

Traditional Morris dancing was not seen in London in the 19th century, but it is your privilege to see it revived today on Prospect Ave. in two sessions between 2 and 3 o'clock with an interval for rest in between. Groups from London, Toronto, and Ann Arbor, Mich. will be waving handkerchiefs, thumping sticks, and clashing swords. In pre-Christian England, these rituals were intended to scare away evil spirits to ensure a good harvest. Their blackened faces looked "Moorish", hence the name "Morris". Whitsun and Christmas entertainers were men only, but now women and children are included in the fun too. The Fool is master of ceremonies, and the Hobbyhorse collects money from the crowd just as he always has. Please be generous to help defray their costs as the Forest City Morris and Sword Dancers revive this nearly-extinct art form.

Was there ever such a delightful prospect when promenading as looking north along this inviting block! Late Victorian wooden lace has been well preserved on No. 7 Prospect since 1884. Across at No. 26, see the iron cresting atop porch and bay roof, fancied by school inspector William Carson, whose family remained there until recent years, and whose son's name was given to a Branch Library. The fretted eaves brackets, rope twist pattern around bay windows, and panelled double doors are all noteworthy.

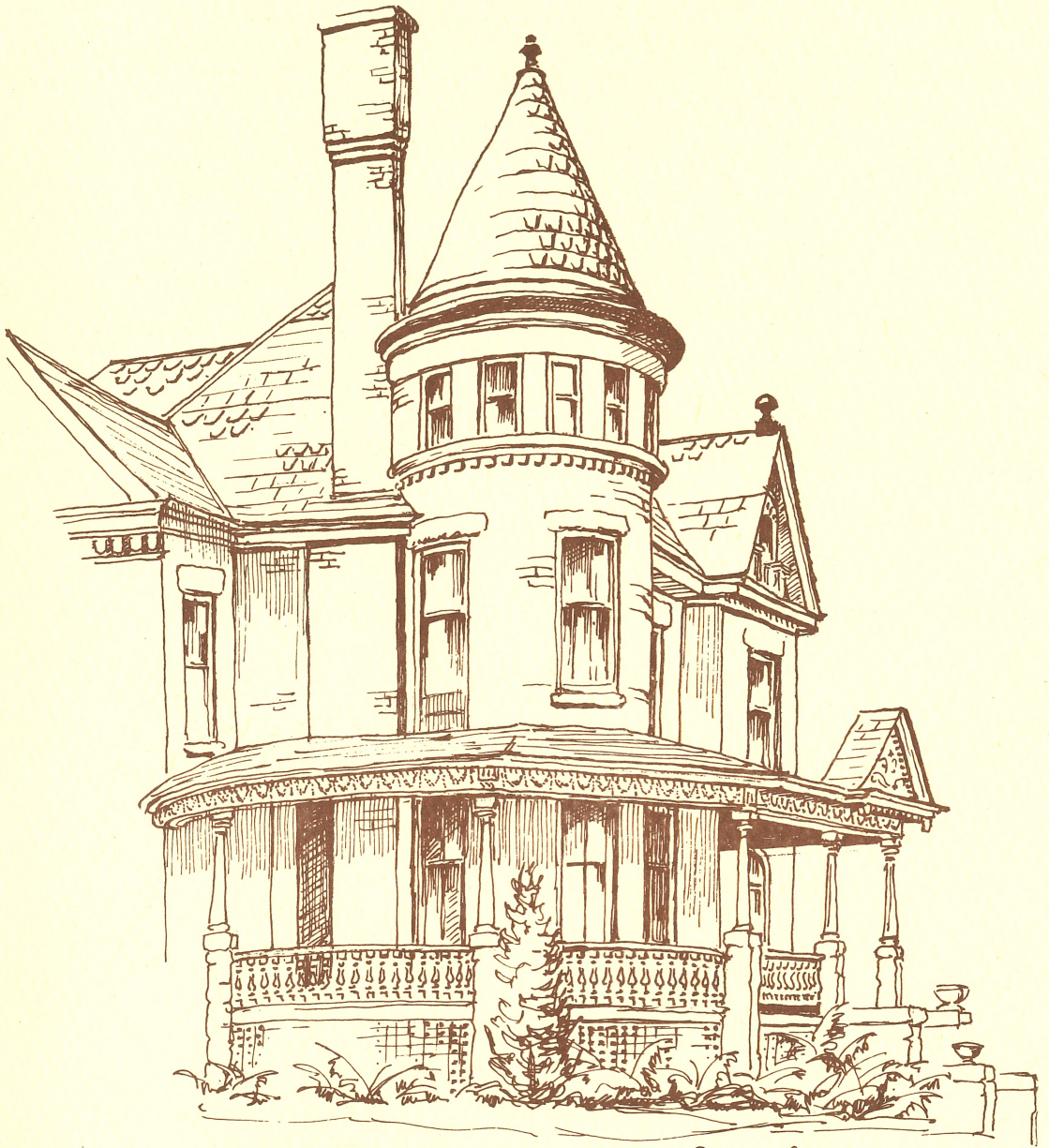
Before turning right on Princess Ave., admire No. 510 across the way. Excellent proportions can handle the eclectic touches of Gothic pierced porch trim, along with Italianate rounded windows. See the last hitching-post, once needed at every curbside.

Proceed east to enter **527 Princess Ave.**

Frank Cooper, London's leading portrait photographer, had this late Victorian castle built c. 1900 by J. M. Moore. The bold three-storey Romanesque turret is predominant. Through the years, later owners drastically divided the interior as a rooming house.

The present owners have reinstalled the sliding glass doors, except one pair which, like the main staircase, had been burned for firewood. The present stairway is an adaptation of the kitchen stairs. In the study, note the interesting stamped iron pattern of the original fireplace. The elaborate library desk was used by Mr. Carson of Prospect Ave. long ago. The dining-room fireplace came from Waverley, now the Shute Institute.





Silvia Clarke

527 PRINCESS AVENUE

The kitchen formerly included food and butler's pantries. A glass Conservatory beyond the dining room fell victim to the years. The labours of love continue as the house returns to its original beauty.

While turning right down William St., notice pre-1880 No. 529 Princess, continuous family home of prominent lawyers named Fraser. J. M. Moore rebuilt in brick the kitchen and servants' wing c. 1900 when he built the Cooper house where the Frasers formerly had a tennis court.

Walk south along William one block to the north-west corner house at **532 Dufferin Ave.**

In 1887, Robert D. Millar of the London Advertiser lived here. Look closely through the secluded porch to admire the intricate pattern of leaded glass around the very tall doorway. And now—the glory of the gracious stairway has not been marred by adding a curved partition.

The double parlors have handsome fireplaces and cross-beamed ceilings. The colourful Renaissance treatment of the ceiling with paint and clever decoupage is a fairly recent touch. Oak flooring is laid in a boxed oblong.

Outside, the copper beech tree and stately maples are large and old enough to be in scale with the houses. P.U.C. plantings through the decades make London's neighbourhoods attractive.

One block farther south on William St. brings you to **Bishop Cronyn Memorial Church**, 442 William St., for viewing the interior and having tea.

In 1872-3, the family of the late Rt. Rev. Benjamin Cronyn, first Anglican Bishop of Huron Diocese, donated this church. Toronto architect Henry Langley used the Gothic Revival style (as popularized by John Ruskin in England) to express ecclesiastical symbolism. Sized for the neighbourhood, the lines of the church draw the eye from a broad, solidly buttressed base up the strong wedge to a simple, open bell cote. Red brick accents not only the narrow lancet windows and traceried quatrefoil round window, but other arched openings as well.

Diagonally opposite on the north-west corner, 534 Queen's Ave., was the fashionable home of William Spencer, oil refiner, in the 1870's, and of three more generations until the 1940's. The French style of the Second Empire includes Mansard roof with decorative slate, and fancy iron railings. On the north-east corner, 536 Queen's Ave. was designed by architect George F. Durand in 1878 for Charles Murray, a bank manager. Later it was the home of the Betts family for forty years. The two tower roofs and open pediments of the gable and little porch all make it very picturesque.

Walk one block east on Queen's to Adelaide, where the parking lot for Central Baptist Church permits a view of the 1881 mansion by Tracy and Durand for Benjamin Cronyn, Jr. It has been surrounded by the white Classical facade of the church front and hidden on the Adelaide side by the crenellated church hall. Bishop Cronyn had extensive lands



up to Adelaide, with his own early stone house, "The Pines", later renamed "Woodfield" lending its name to the area.

As you walk north on Adelaide, you can see some stained glass windows which screened out this busy street. The coming of the London Street Railway in 1873 and the telephone system in 1879 made living this far from downtown possible.



Turn left for our last house interior, at **596 Dufferin.**

This was a thoroughly modern reaction to all the previous styles of architecture when built in 1916. The new, warm-looking rug brick and some simple stained glass were adornment enough. An inconspicuous roof and plainly balanced windows and centre door and centre hall plan were all chosen for functional reasons. Instead of a verandah to the street, an enclosed sunroom to the garden was preferred. The simplicity of the fireplace, spacious halls, and many bedrooms all continue to serve a family with timeless comfort. This type of house, often with a colonial doorway, is more frequent in North London.

As you walk back to your parking on Dufferin Ave., Peter(s) St., and Queen's Ave., you should be able to discover for yourself and identify many special features of the buildings.

On the whole, 125 years of building have treated Samuel Peters' New Survey for 1855 fairly kindly. As Londoners of 1980 we should guard this neighbourhood heritage.

Information has been gathered from London Heritage, The Historic Heart of London by John Lutman, Reflections on London's Past by F. Armstrong and D. Brock, previous A C O pamphlets, short articles in many periodicals or collections, and from Residents of the area.

MEMBERSHIP APPLICATION

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